



## **Sarah Council Dance Projects**

Press Kit



## Vision/Process

### Vision

Sarah Council Dance Projects is a project-based dance company founded in 2007 by choreographer Sarah Council as a platform to create emotionally and physically honest dance performance works. These dances explore and reflect life's poignant moments -- from the beautiful to the tragic, the curious to the absurd. Drawn from a collection of personal experiences, research and observations, Council's choreography flows between clarity and abandon. Aesthetically interested in the specific, her work uses articulate movement and authentic expression to construct images that provoke thought, conjure memory and capture imaginations.

### Process

My process unfolds in three phases:

- **Collection**

I am a collector. I collect things that I see, hear and read. I collect words, phrases, ideas and objects. I treasure color and line. I observe the uniqueness of people and the interactions between them. These collections are filed away in my imagination, only to reemerge as seeds of a concept or threads of an idea. When these entry points present themselves, I begin mapping images, gestures, and phrases, allowing a movement vocabulary to emerge.

- **Expansion**

As I move into the expansion phase of the creative process, I enter into explorations that move past my first thoughts and most obvious solutions. Searching for what is just behind my initial instincts, these explorations unfold over time and allow for the building of layers and depth.

- **Distillation**

Distillation is the final step of the process. Aesthetically I am drawn to the specific: clarity of line and articulation of gesture and expression. Ultimately, I want to reduce the work to only what it calls for, to the essence of simple truth expressed through dance.

## Biographies

### Founder/Artistic Director



#### **Sarah Council**

Sarah Council is a choreographer and teacher based in New York City. She founded Sarah Council Dance Projects, a project-based dance company, in 2007 as a platform to explore her choreographic ideas. Her choreography has been showcased in NYC at the Riverside Theatre, The 92nd St. Y, The Flea Theater, The Secret Theater, The LABA Theater, Merce Cunningham Studio, Solar One, Dance Theater Workshop, Triskelion Arts, Topaz Arts, Times Square Arts Center, Green Space, Dance New Amsterdam, and Gowanus Arts. She also works in the New York City Public Schools as a teaching artist for Together in Dance, teaching creative movement and modern dance to children of all ages.

Before relocating to New York City, Sarah resided in Washington DC where her choreography was presented at the Jack Guidone Theater and Dance Place and funded by a grant from the DC Commission on the Arts and Humanities. The Washington Post described her choreography as being "...uncommonly honest and expressive". While in DC she was also able to dance with DC choreographers/companies Citydance Ensemble, Deborah Riley Dance Projects, Sharon Mansur/Impact, Gesel Mason, Cynthia Word, and Helanius Wilkens, as well as teach in many studios and public schools throughout the region.

Sarah holds a BFA in modern dance performance from the University of Oklahoma. While at OU she received several awards for excellence in performance and choreography and worked with teachers and choreographers, Denise Vale, Ko Yukihiro, Derrick Minter, and Earl Mosley performing nationally and internationally.

### Current Collaborators

#### **Ellen Augusto - dancer**

Ellen Augusto is from Lancaster, Pennsylvania and graduated from George Mason University in 2001 with a B.F.A. in Dance and a minor in Arts Administration. While at George Mason University she got to perform the works of choreographers Doug Varone, Lar Lubovitch, Kraig Patterson, Alwin Nikolais, Susan Shields and Mark Morris. While Ellen lived in the DC metropolitan area she had the pleasure to perform with CityDance Ensemble where she worked with many choreographers; among them, Vladimir Angelov, Adrian Bolton, Karen Reedy, Roger Jeffery and Adriane Fang from Doug Varone and Dancers, touring nationally and internationally. Ellen also worked with BosmaDance, artistic director, Meisha Bosma while she lived in the DC area until 2008.

#### **Sarah Bodie - dancer**

Sarah Bodie is a New York based dancer and choreographer from Dallas, TX by way of Los Angeles. She is currently dancing for Sarah Council Dance Projects while also pursuing her career as a choreographer and artistic director. Sarah was classically trained at the Academy of Dance Arts in Richardson, TX and danced with the Dallas Repertoire Ballet for 6 years. She has served as artistic director on a number of music video projects including Weezer's AOL sessions video Miss Sweeney and local musician Elaine LaChica's video Never Fade. In addition, Sarah has performed with the cast of Smokey Joe's Cafe, Jessica Simpson, and on Disney's Big Red Boat Cruise. Sarah has also served as a dance instructor at the University of California, Los Angeles, Baylor University, and the HOPE Center in Ballymena, Northern Ireland.

**Melissa Brading - dancer**

Melissa Brading is originally from Topeka, KS and holds a bachelor's degree in dance education from the University of Central Oklahoma. For three years she served as a company member in Ad Deum Dance Company under the direction of Randall Flinn in Houston, TX. Since moving to New York, Melissa has worked with choreographers such as Hope Boykin, Amanda Selwyn, Chris Ferris, Crystal Davis and Nejla Yarkin.

**Kathryn Bringle - dancer**

Kat Bringle studied at North Carolina School for the Arts and is a graduate of the Limon Professional Studies Program. She has performed and toured with various choreographers in New York City, Washington DC, Indiana, and South Korea.

**Sarah Pope - dancer**

Sarah Pope, dancer, improviser and teacher, is originally from Southern California and holds a BFA in Ballet and Modern Dance from Texas Christian University. Sarah has been a member of Sarah Council Dance Projects since 2006, and is also a member of Mark Lamb Dance. She also currently works with HT Chen & Dancers. Sarah teaches ballet, creative dance, and adult fitness at Spoke the Hub Dancing and the Prospect Park YMCA in Park Slope, Brooklyn.

**Greg Heffernan - composer**

Greg "Cosmo D" Heffernan is a versatile cellist who works in groove, improvisation and electronic music. Under the "Cosmo D" alias, Greg performs, alone or with others, combining his use of live laptop manipulation with cello improvisation. In 2009, Greg co-founded Smoothe Moose Laboratories and Recordings, an artist collective and label putting out uniquely themed mix-tapes and curating creative and exciting events in and around the New York area.

Greg's musical background in classical music and jazz have led him to collaborate and tour with an amazing array of artists, including legendary saxophonist Lee Konitz, Vijay Iyer, Alice Coltrane, Ravi Coltrane, Matt Darriau, Fred Hersch, Bill Frisell and many others. His experiences working with all these artists have informed his approach to electronic music. In early 2010, Greg launched The Vectory, a series of Brooklyn-based shows that organically meld exciting live musicianship and electronic music performance – all through Cosmo D's unique lens. [www.gregheffernan.com](http://www.gregheffernan.com)

**Charles Council - designer**

Charles Council is a senior graphic designer with BFA in 2D art from the University of Oklahoma. He has been designing professionally for 10yrs and is married to Sarah Council. In addition to designing fulltime for one of the Big Four auditors and numerous freelance clients, he takes care of all of SCDP's graphic design needs.

## Quotes

**"Sarah Council's 'Hold Sway' is a duet whose formal rigor simmers with emotional heat."**

*Louise J. Sunshine--www.gowanuswildlifereview.org, 2007*

**"Council's comic yet poignant 'Finding Eve' charted a girl's development into a young woman."**

*Clare Croft – The Washington Post April 28, 2003*

**[Council's performance] "...benefited from crystal clear technique and stage presence... In 'Finding Eve' a solo about becoming a woman Council grinned at the audience with her whole body...Council's 'Chrysalis' displayed her adeptness at manipulating a larger group..."**

*Clare Croft – The Washington Post March 17th 2003*

**"'Unconditional', a solo, created and performed by guest choreographer Sarah Council...contains lots of piquant impulses that explode into snazzy snippets of movement."**

*Lisa Jo Sagolla - BackStage 2001*

**"Sarah Council, an uncommonly honest and expressive performer who is new to the area, presented 'Unconditional' a solo of expansive arms and fluid movement"**

*Kirsten Bodensteiner – The Washington Post December 4 2000*

**"Sarah Clark (Council) uses her bare legs and feet like semaphores to flesh out the aberrant movements of the patient protagonist with just the right amount of anguish and abandon"**

*John Brandenburg – The Oklahoman 1999*

**"Dancing under three large abstract images...performers combine religious and quirky modern secular movements nicely in 'Blessed' choreographed by Sarah Clark (Council)"**

*John Brandenburg – The Oklahoman 1999*

## Selected Company Highlights

### 2011/2012

Selected by the Queens Council on the Arts to participate in the LEAP Dance Project, a professional development program designed to support individual dance artists and foster a community of dance professionals in Queens.

### 2011

Selected as the featured artist for the Queens Fringe Festival 2011

### 2010

Created and performed, *Shadowlands*, a full length evening of choreography produced and presented by Green Space NYC

### 2009

Invited to Washington DC to perform *Nada* as part of The Late Night Series, produced and presented by Mason/Rhynes Productions

### 2008

Presented co-produced concert, *Under the Memory Tree*, at the Merce Cunningham Studio, where new work, *Holding Pattern* was premiered

### 2007

Founded Sarah Council Dance Projects and performed extensively in showcases and concerts in the NYC area, such as Friday's at Noon (92nd street Y), Dance Conversations at the Flea (The Flea theater), Solor-Powered Dance Series, The Nudance Festival (The Riverside Theater), Green Space Blooms (Green Space), and The Raw Festival (Dance Theater Workshop)

Was produced and presented in a shared concert by The Artery Festival 2007, and received award "Best Dance Entry 2007"

### 2003

Presented co-produced concert, *Triptych*, in Washington DC's Jack Guidone Theater, where new work, *Chrysalis* was premiered

*Triptych* was funded by a grant from the DC Commission on the Arts and Humanities, and hailed by the Washington Post as having "...crystal clear technique and stage presence."

## Awards

### Queens Council on the Arts

**2011/2012**

Selected by the Queens Council on the Arts to participate in the LEAP Dance Project

### Artery 2007

**2007**

Recipient of "Best Dance Entry" award

### NYC 48 hour Film Festival

**2007**

Recipient of "Best Choreography" award for work on film *Wrong and Write*

### DC commission on the Arts and Humanities

**2003**

Recipient of "Young Artist Program Grant to fund" *Triptych* dance concert

### Metro DC Dance Awards

**2002**

Nominated in the category "Outstanding Individual Performance within a Group"

**2001**

Nominated in the category "Emerging Performer or Group"

### The University of Oklahoma

**1999**

Recipient of the OU Dance Ovation Award for outstanding performance

**1999**

Recipient of the Scott Salmon Modern Choreography Award

**1999**

Awarded OU Undergraduate Research Grant to fund choreography

**1995-1999**

Recipient of dance tuition scholarships from OU

### American College Dance Festival

**1999**

Choreography selected to be shown at the American College Dance Festival Gala Performance

## Choreography

### 2011- *Staring at Stones*

The Queens Fringe Festival (The Secret Theater), Dance Conversations @ The Flea (The Flea Theater)

**Music-** Luke Abbott, Donna Ray Norton, and Lou Crites

**Costumes-** Mandarin Wu

*Staring at Stones* takes a closer look at my southern roots and personal history by exploring the culture, music, and poetry of the Appalachian Mountains, through the eyes of the hard working women who called these hills their home.

The sound score is comprised of a collection of recorded thoughts told by Appalachian native, Lou Crites along with two traditional ballads sung and performed by Donna Ray Norton and Luke Abbott.

### 2010 - *Shadowlands*

The Poverty and Injustice Conference (Franklin Marshall University), NuDance Festival (The Riverside Theater), Freedom Week 2010 (The LABA Theater at the 14th St Y), Take Root 2010 (Green Space), Dance Conversations @ The Flea (The Flea Theater)

**Music** - original commission by Greg Heffernan

**Costume-** Sally Im

*Shadowlands*, is a group work that journeys into the world of human trafficking and modern-day slavery. Inspired by the stories of trafficking survivors, the piece opens on faceless dancers, whose exposed spines are contorted into the small spaces of stackable platforms. As the work unfolds these structures mold and change into hiding places, hotel beds, prisons and pedestals. The haunting musical score composed by Greg Heffernan draws the audience into this shadowy world.

### 2009 - *Nada*

Take Root 2010 (Green Space), Winter Follies (Gowanus Arts), Late Night w/ Mason Rhynes Productions (Joy of Motion, Washington DC), Queens Arts Express (Green Space), Fridays @ Noon (92nd Street Y), Dance Conversations @ The Flea (The Flea Theater)

**Music** - The Breeders and Gogol Bordello

Inspired by the musical stylings of Gogol Bordello and The Breeders, securely rooted in the belief that once we peek below the surface no one is "normal", *Nada* is a celebration of idiosyncrasy. The piece grows out of the personalities of the dancers expressed through the creation of unique movement vocabularies. This quirky dance environment explores personal oddities and what we sometimes do to keep them under wraps.

### **2008 - *Holding Pattern***

Freedom Week 2010 (The LABA Theater at the 14th St Y), Take Root 2010 (Green Space), Under the Memory Tree (Merce Cunningham Studio), Nudance Festival (The Riverside Theater), Solar One: Solar Powered Dance Series, Winter Follies (Gowanus Arts), DanceNowNYC Festival: Raw Studio Series (Topaz Arts), Dance Conversations @ the Flea (The Flea Theater), Gowanus Wildlife Preserve Showcase (Gowanus Arts), DanceNowNYC: Raw Studio Series (Dance Theater Workshop), Waxworks (Triskelion Arts), Local produce Festival, The Artery Festival 2007 (Time Square Arts Center), Works in Progress (Dance New Amsterdam)

**Music** - Zoe Keating, Warsaw Village Band, The Bulgarian State Radio and Television Female Choir

Holding Pattern is a collection of three dances that focus on the repeating behaviors we find in and around us. The piece opens with Grasp a solo that explores the terrain of unrelenting thoughts and charts the unfolding of one woman's mind as she braves her buried memories. In Hold Fast two dancers are bound by a constant connection, woven together by limbs and joints as they incessantly wind, unwind, propel and restrict. Through reoccurring images and interactions that range from tender to oppressive, the closing duet, Hold Sway maps a continual struggle for control.

### **2006 - *Common to Man***

Fertile Ground (Green Space), The Artery Festival 2007 (Times Square Arts Center NYC)

**Music** - Word of Mouth Chorus, Warsaw Village Band, and Peg Power

Common to Man is a trio that explores the universality of suffering in the human experience and how it becomes a shared thread that unites us in spite of our differences. The piece begins with an introspective solo and concludes with an intertwining trio.

### **2003 - *Vessel***

Collected Works (Jack Giudone Theater, DC)

**Music** - original commission by Brock McGoff

Vessel is a trio that explores the possibility that we are used by God in the life of others, as a conduit of his love and as an advocate for the defenseless. The trio opens with meditative walking reflecting our personal journeys with paths crossing and shared moments. These paths and interactions grow in momentum and swell to overflowing.

**2003 - *Chrysalis***

Triptych (Jack Giudone Theater, DC)

**Music** - Steve Reich

**Costume** - Nicole Yvette McClam

The group work Chrysalis captures the essence of an inner struggle. Through a movement vocabulary of sitting, standing and repetition a dynamic tension is developed between those who are seeking and searching and those content to live an unexamined life.

**2002 - *Finding Eve***

Take Root 2010 (Green Space), The Artery Festival 2007 (Time Square Arts Center), Deborah Riley Dance Projects (Dance Place), Dance Project (Jack Giudone Theater, DC)

**Music** - Pink Martini

Finding Eve is a solo that explores the awkwardness and confusion that may be felt while entering women hood, finding humor in this "coming of age" situation.

**2000 - *Unconditional***

Dance Project (Jack Giudone Theater), Jennifer Walker and Co. (The Riverside Theater NYC)

**Music** - Paul Metheny, Phish

Unconditional is a solo that explores the journey from bondage to freedom.

## Services

### **Commission of Choreography**

Sarah Council is available to create new work or set existing work from her repertoire on companies, schools, or individuals.

### **Master Classes and Workshops**

Sarah Council is available to teach master classes and workshops that introduce students to her movement vocabulary and invites them into an exploration of moving with both with clarity and abandon.

### **Children's Dance Classes or Residencies**

Sarah Council is available to teach classes or implement residencies that introduce children of all ages to the elements of dance and give them opportunities to create new dance works that focus on problem solving, self expression and collaboration.

## Resumé

### Professional Experience

#### Choreography

- 2011: *Staring at Stones* - The Queens Fringe Festival (The Secret Theater), Dance Conversations @ the Flea ( the Flea theater)
- 2010: *Shadowlands* - Franklin Marshall University, Nu dance Festival ( The Riverside Theater), Freedom Week 2010 (The LABA Theater at the 14th St Y),Take Root 2010 (Green Space), Dance Conversations @ the Flea (The Flea Theater)
- 2009: *Nada* - Take Root 2010 (Green Space), Winter Follies (Gowanus Arts), Late Night w/ Mason Rhynes Productions (Joy of Motion, Washington DC), Dance Conversations @ The Flea (The Flea Theater), Fridays @ Noon (92nd street Y), Queens Arts Express ( Green Space )
- 2008: *Hold Fast* - Take Root 2010 (Green Space), Winter Follies (Gowanus Arts), DanceNowNYC Festival: Raw Studio Series (Topaz Arts), Under the Memory Tree (Merce Cunningham Studio), Green Space Blooms (Green Space), Waxworks (Triskelion Arts), Solar Powered Dance Series (Solar One NYC)
- 2008: *Grasp* - Take Root 2010 (Green Space),Under the Memory Tree (Merce Cunningham Studio), DanceNowNYC Festival: Raw Studio Series (Dance Theater Workshop), Green Space Blooms (Green Space), The Local Produce Festival, Waxworks (Triskelion Arts), Solar Powered Dance Series, Works in Progress (Dance New Amsterdam)
- 2007: *Hold Sway* - Freedom Week 2010 (The LABA theater at the 14th St Y), Take Root 2010 (Green Space), NuDance Festival 08 (The Riverside Theatre), Under the Memory Tree ( Merce Cunningham Studio), Works in Progress (Dance New Amsterdam), Dance Conversations @ the Flea (The Flea theater), The Artery Festival 2007 (Times Square Arts Center), Waxworks (Triskelion Arts), Gowanus Wildlife Preserve Showcase (Gowanus Arts)
- 2006: *Common to Man* - Fertile Ground (Green Space),The Artery Festival 2007 (Times Square Arts Center)
- 2003: *Vessel* - Collected Works ( Jack Giudone Theater, DC)
- 2003: Presented shared concert entitled, *Triptych*, premiered group work ,*Chrysalis*, and performed solo, *Finding Eve* (Jack Giudone Theater, DC)
- 2002: *Finding Eve* - Take Root 2010 ( Green Space), The Artery Festival 2007 (Times Square Arts Center ), Deborah Riley Dance Projects (Dance Place DC), Dance Project (Jack Giudone Theater DC)
- 2000: *Unconditional* - Jennifer Walker and Co. (The Riverside Theatre NYC), Dance Project (Jack Giudone Theater DC)
- 1999: *Blessed* - Choreographer's Showcase (University of Oklahoma), ACDF Gala Performance
- 1998: *...and a time for Peace* - Choreographer's Showcase (University of Oklahoma)

**Professional Companies**

- 2004-05: CityDance Ensemble
- 2001-04: Word/Dance/Theatre
- 2003: Sharon Mansur/Impact
- 2000-03: Deborah Riley Dance Projects
- 2001-03: Gesel Mason Dance Projects
- 2000-01: Helanius J Wilkens/Dimensions

**Teaching Experience****Teaching Artist/Dance Instructor (NYC/NJ)**

- 2007-present: Together in Dance, Teaching Artist (NYC)
- 2009 More than Music, Choreographer (NYC)
- 2006 PACT Teaching Artist (NYC)
- 2005-07: New Jersey Performing Arts Center, The Wolf Trap institute of early Learning Through the Arts Teaching Artist

**Teaching Artist / Dance Instructor (WASH DC)**

- 2002-05: Wolf trap Institute for Early Learning Through the Arts-7week residency programs
- 2003-04: American Dance Institute
- 2003-04: Dare Dance Program, CityDance Ensemble Early arts -8week after school program
- 2001-04: Joy of Motion Dance Centers
- 2001-03: Glen Echo Park
- 2000-03: Dance Place

**Education**

- 1999: The University of Oklahoma, Norman Oklahoma (OU)  
Completed a BFA in modern dance performance
- 1998: American Dance Festival, Durham North Carolina
- 1995: Youth Performing Arts School, Louisville Kentucky

## Honors and Awards

- 2011/2012: Selected by the Queens Council on the Arts to participate in the LEAP Dance Project, a professional development program designed to support individual dance artists and foster a community of dance professionals in Queens.
- 2010: Sarah Council Dance Projects was chosen to showcase a full concert of choreography produced and presented by Green Space as part of the Emerging Choreographer's Take Root Series
- 2007: The Artery Festival 2007 (multidiscipline adjudicated arts festival) "Best Dance Entry"
- 2007: NYC 48 Hour Film Festival, " Best Choreography" for work on film *Wrong and Write*
- 2003: Recipient of "Young Artist Program Grant" from the DC commission on the Arts and Humanities to fund *Triptych* dance concert
- 2002: Nominated in the category "Outstanding Individual Performance within a group" in second annual Metro DC Dance Awards"
- 2001: Nominated in the category "Emerging Performer or Group" in the first annual Metro DC Dance Awards
- 1999: Recipient of the OU Dance Ovation Award for "Outstanding Performance"
- 1999: Recipient of the OU Scott Salmon Modern Choreography Award.
- 1999: Choreography selected to be shown at the American College Dance Festival Gala Performance
- 1999: Awarded OU Undergraduate Research Grant to fund set and costume for choreography
- 1995-99: Recipient of Dance Tuition Scholarships from OU
- 1998: Recipient of Co-op Scholarship from American Dance Festival

\*\*References and videos available upon request

## Photos



*Shadowlands* Photo: Steven Schreiber



*Staring at Stones* Photo: Steven Schreiber



*Staring at Stones* Photo: Steven Schreiber



*Nada* Photo: Steven Schreiber



*Grasp* Photo: Steven Schreiber



*Hold Sway* Photo: Steven Schreiber

## Press

# www.Gowanus Wildlife Review.org

## “A Whirlwind Grand Tour”

by Louise J. Sunshine  
Nov 03, 2007

The Gowanus Wildlife Preserve Concert Series offers choreographers of all styles and at all stages of development the increasingly rare opportunity to show their work. In Showcase #6 (11/3/07), works by mature artists shared the bill with their junior colleagues. If no new ground was broken, the showcase was a reminder that, in the right hands, even familiar forms and themes can excite and surprise.

Sarah Council’s “Hold Sway” is a duet whose formal rigor simmers with emotional heat. Through simple movement themes and their fast, near-obsessive repetition and variation, a drama of shifting power unfolds. Casting the excellent Kathryn Bringle and Sarah Pope mirrors the choreographic plan – the two look like sisters, possibly twins: both are blond and fair; both wear sand colored pants and striped tops; both dance with unfettered clarity and liveliness of attack. Council keeps them moving to Zoe Keating’s propulsive score – meeting and parting, giving and taking each other’s weight, pulling off-balance and setting aright – in a tight square of stage.

The dance opens with Pope hoisting Bringle over her shoulder like a sack of potatoes. She lowers Bringle to her feet and they lunge, Pope pressing down on the back of Bringle’s head. They stand side-by-side, Pope’s arm a lead drape round Bringle’s neck. She grabs Bringle’s hand, forces her off her axis, pulls her back again. Sure, Pope dominates, but Bringle, rather than appearing submissive or weak, seems to patiently withhold comment, as sisters often do. Finally, after a variation that takes the two in broader, independent circles of space, the balance of power tips. We’re watching the same gestures – it’s still Pope looping her arm around Bringle’s neck, Pope lifting Bringle as before – but now it’s Bringle who seems the stronger and Pope’s arm seems less yoke than ribbon, the lift one of tenderness or need.



Photo: Steven Schrieber

# The Washington Post

## Deborah Riley's Dancers of Development

by: Clare Croft  
Apr 28, 2003

Deborah Riley has long been a mainstay in D.C. dance; now she's ushering in the next generation. On Saturday at Dance Place, her troupe, Deborah Riley Dance Projects, performed two of her works alongside solos by company members Sarah Council and Tenille Redmond.

Council's comic yet poignant "Finding Eve" charted a girl's development into a young woman. To the French cabaret stylings of Pink Martini, Council first seemed to face the dilemma of adolescence: working against a body that seems to have its own mind - - or none at all.

The piece begins with feet pointed awkwardly in, but in a later, slow section performed to a soft lullaby, Council becomes a woman hesitantly discovering her own body.

Large projections of silk screens created by Josh Redmond provide the backdrop for wife Tenille's solo, "With You." Tenille Redmond appeared as a solitary figure, set adrift in the lines and circles of the colorful artwork.

With a measured pace (sometimes a little monotonous), she drew herself from floor to standing, continually reaching out with arms and eyes to the projection, then to the sky and finally to the audience.

"Perfectly Unknown," Riley's premiere, showcased her choreographic signature and strength.

She creates movement with subtle twists of the shoulders and hips that throw bodies into pleasingly off-kilter poses.

The work dealt with traveling, out of one's self, with Riley's solo, and out of a group, with the company's performance in the dance's second section. The piece began the trip well, but never arrived anywhere, and actually ended rather abruptly. The performance also included Riley's "For the Ones Healing" (1991), a series of duets exploring relationships of healing through the soft touches of partnering.



Photo: Paul Gordon Emerson

# The Washington Post

## Triptych: Unfolding Quite Nicely

by: Clare Croft  
Mar 17, 2003

The women of Triptych -- Sarah Council, Jill Kuhlman and Naneda Tenille Redmond -- have made the move from local dancers to local choreographers. These three are familiar faces in Washington, often appearing as dancers with local mainstays, but in their Saturday night show at the Jack Guidone Theater at Joy of Motion they showcased a new set of talents -- a set that one hopes we'll continue to see.

All three of the women are performers first, and their solos benefited from crystal-clear technique and stage presence. In "Finding Eve," a solo about becoming a woman, Council grinned at the audience with her whole body as she pranced to the French music of Pink Martini. Redmond turned more introspective in her solo, "With You," performing in front of an abstract painting by Joshua Redmond. The movement phrases and spoken vignettes of Kuhlman's solo, "Calista Duling and the Candy Cupboard," sometimes seemed mismatched -- the mood of the story being told did not always reflect the phrase that followed.

More successful was Kuhlman's "Paradigm Shift." The hilarious duet presented Stephen Clapp and Barbara Duffield as androgynous twins with long ponytails, beige unitards and red skirts that they aggressively snapped over their heads. They faced off and romped to a collage of music, most effectively "Clinch Mountain Backstep" by David Lindley.

Council's "Chrysalis" displayed her adeptness at manipulating a larger group but suffered from a textbook composition that was almost predictable. "Chemical Occurrence," a wacky piece about mad scientists by Redmond, closed the program.



Photo: Paul Gordon Emerson

# The Washington Post

## For Joy of Motion, Crowds Onstage and Off

by: Kirsten Bodensteiner  
Dec 4, 2000

The Joy of Motion Dance Project provides a forum three times a year for new and established choreographers to showcase their works. The 11 presented Saturday night at the Jack Guidone Theater showed that the Washington area remains rich in talent.

Helanius J. Wilkins presented and performed in a stirring duet titled "Yes" with dancer Reggie Glass. The two men, similar in height and build, made a perfect match, performing with strength and fluidity in close-fitting black shorts. Their sheer physicality was riveting as tender lifts gave way to athletic turns and tumbles to the floor.

In "Away," Jeremy Zimmerman and Krissie Marty's humorous duet about a collaboration between two choreographers, taped phone messages on the movement and music appropriate for the piece were broadcast intermittently, interrupting music by Willie Nelson and providing the audience with an understanding of the creative process.

Adrienne Clancy's "Mermaid I" began and ended with the strangely sensual image of bare-backed men and women facing away from the audience, torsos and arms undulating as the dancers slowly moved across the stage. Clancy's solo, sandwiched by these mesmerizing group movements, failed to match their intensity or to create a cohesive statement.

Sarah Council, an uncommonly honest and expressive performer who is new to the area, presented "Unconditional," a solo of expansive arms and fluid movement. Also technically strong in performance was Nejlá Y. Yatkin, who presented "Passing in Moment." With movement bordering on melodrama, she was still able to captivate.

Young choreographers frequently create dances to popular music, which has the effect of making their pieces too literal; the lyrics spell out the story so the movement doesn't have to. Ann Behrends and Lisa Dinges fell into this trap with "Resurgence," performed to Melissa Etheridge, as did Boris Willis with "Hail or Sunrise," danced to Massive Attack.

In contrast, Kimberly Jewart created movement that held its own against music by Bjork, with quirky head tilts and shoulder shrugs in "The Candyland Virus." Also presenting were Melissa Harrison and Kathy Wren, who performed and choreographed "They Meet," a duet with frequent dives to the floor.

The crowd, packed in like sardines, enjoyed an energetic "Rapture" by Tyrone Murray with Caribbean-inspired movement and costumes. "Everybody's Everything" was another pleaser. The jazzy movements and large group were organized effectively onstage by Galeet Westreich.